

About Plays and Players

There is from George Broadhurst, and as he happens to be one of our best curtain-speakers, let's smile while we read:

"I have for a long time been of the opinion that curtain calls between acts were a detriment to a play, because they interrupted the action and brought the players out of their characters."

"When curtain calls are taken the audience no longer sees the characters drawn by the playwright, but instead a number of bowing and smiling actors, who have dropped the parts they have been playing and who appear simply as themselves. This must, of necessity, in my opinion, help to destroy the illusion that the playwright and the producer have been striving to create, and anything that tends to destroy the illusion must, in the same ratio, tend to hurt the success of the play."

"This is particularly true of first nights. The playwright, the producer, the actors and the manager all have friends in the audience and all these friends applaud vigorously whenever the curtain falls, especially at the end of the climactic act. They do not realize that nothing is more cruel than undeserved and misleading applause at a premiere. How often have we seen a manager, in response to such applause, come on the stage and thank the audience for its cordial reception of the play, and then drag from the wings the reluctant but waiting author, who stammeringly adds his word of gratitude to that of the manager and says how happy he is to know that his play is a success."

"And in less than two minutes the members of that self-same audience will be in the lobby saying to one another: 'Not a chance in the world, or two weeks and then to the storehouse.'"

"The number of curtain calls is absolutely no indication of the measure of a play's success. For this reason and for the reason previously given, no actor, in any play with which I am connected, will take them in New York or on the road except at the end of the play, and then only if they are honestly earned and sincerely called for."

Cries of "Author!" and then, perhaps, Mr. Broadhurst with a few well-scattered words.

Rehearsals for G. M. Anderson's "Frustrations of 1919," the first of a series of annual musical reviews by that producer, are under way. The "Frustrations" are due to make their first trial on Broadway early in October. The review is being staged and directed by Jean Hedini.

Vivian Holt, soprano, who is to appear with her partner, Lillian Rosedale, with McIntyre and Heath in their musical comedy, "Hello, Alexander," will be one of the singers at the Stadium concert to-morrow.

"What's the idea?" the new musical comedy in which F. V. Peterson stars Ruse and Cody, starts rehearsals today. Among those engaged are Ruthie Francis, Louise Wolf, Bessie May, Marion Vernon, William Dougherty, Jack Bernard and others. The season opens Monday, Aug. 25, at Schenectady.

Herbert Corbell, the "lost comedian," has been found. Edmund Bruce, on reading the announcement that Anton F. Scibilia could not get in touch with the "Fifty-Fifty, Ltd.," humorist, remembered Mr. Corbell had said he might stop at Wilm. N. H., and there he was located, taking sun baths to reduce his appetite. Mr. Scibilia summoned him to rehearsals immediately and gave Mr. Bruce a box of cigars.

The following artists have volunteered their services for the testimonial to be tendered Harry Fagan, the veteran minstrel and dancer, at the Manhattan Opera House on Sunday night, Aug. 31: Raymond Hitchcock, Willie Collier, McIntyre and Heath, Lew Dockstader, Louise Dresser, Mable Leonard, Ned Wayburn, Andrew Mack, Frank Sheridan, Holbrook, Blinn, Barr, Macintosh, George Wilson, Bert Williams, Julius P. Witmark, Ed B. Marks, Harry Von Tilzer, Irving Berlin, William Jerome, Nora Bayes, Willis F. Sweatman, Marie Dressler, Louis Mann, Houdini, Gorman Bros., John E. Henshaw, Robert Hilliard, Charles K. Harris, Grace LaRue, Bert Levy, Thurston, the magicians; Keith's Boys' Band of 100, Eva Tanguay, Bernard Granville, Mr. and Mrs. Charles Coburn, Blanche Ring and Frank Tannehill.

As a last thought: Going to the theatre these nights is almost as easy as going to Brooklyn.

LITTLE MARY MIXUP



THE BIG LITTLE FAMILY



JOE'S CAR



THE OLD FAMILY SKELETON



DOROTHY



The Day's Good Stories

THEY HURT HER FEELINGS.

"SHE has such an interesting face," she looks like a woman who has lived and suffered. "I fancy she has. For years she has managed to squeeze a number four foot into a number two shoe."—LIFE.

NOT TOO GOOD FOR 'ENERY.

"HOW are you today, Mrs. Jones?" said Mrs. Huggins from the corner house. "I'm very sorry to hear of the death of your husband."

"Yes, dead and buried, 'e is, too," said the widow, drying her eyes with the corner of her apron. "Eh! bless 'im, I giv 'im a good funeral; 'e 'ad 66 dollars."

"Ow did yer manage to feed all them?" gasped Mrs. Huggins.

"Well, ter tell you the 'onest truth, Mrs. Huggins, I couldn't get food no 'er, an' I didn't like to seem mean, 'cos 'Enery, bless 'im, was well insured. When we come back from the cemetery I ups an' tell 'em to go home to their tea, an' then come back 'ere. So to show 'em it wasn't meanness, I took 'em all to the 'Tpedrome and paid for 'em. Poor 'Enery, it was a grand funeral, but none too good for 'im, bless 'im!"—London Tit-Bits.

LEFT, ALL RIGHT.

"I THOUGHT Jim married a woman with a million in her own right."

"So he did, but he hasn't been able to get his right on any of it, and so he's left."—Detroit Free Press.

Friction Shortens the Life

of everything and should be avoided in that count. Rubbing of clothes causes friction in the worst form. This is why clothes that are rubbed, as a rule, wear out in a short time, while clothes that are not rubbed, as a rule, last longer.

Van's Norub

is a much longer and softer material than any other. It is made of the finest wool and is so soft and smooth that it does not rub, as a rule, and so it lasts longer.

See & 10c at your Grocer

VAN ZILE CO., Mfrs.

West Hoboken, N. J.

NORUB